massart newsletter

September 24 - 28, 1979

Monday, September 24	EXHIBITION: Francis Thompson Gallery, Longwood. PRIMITIVE ART pieces from Austrailia, New Guinea, Melanesia, Polynesia, Micronesia, American Eskimo, American Indians, pre-Columbian people, Central America, South America America and Mexico. Private collection of Russ Doucette (faculty). Through Oct. 8.
	2:30 - 4:30. SGA Visiting Artist Program, with Naum June Paik. Space 46.
	4:30 - 6:30. Graduate Art Ed party. Students and faculty of graduate art ed invited. Resource room B-8.
Tuesday, September 25	10:00 Department Heads Meeting. Conference Room B-5
Wednesday, Sept. 26	5:00 Women's Committee. All interested women invited. Including students, administration, faculty, evening students. Longwood Conference room B-5.
	7:30 - Poetry Workshop sponsored by SIM, with MCA poet-in-residence, Elaine Slavin. Space 46.
Thursday, Sept. 27	3:00 - 9:00 PM - Free Drop-in Design assistance in Adapting Environment. 1st floor Overland. Tel. Susan Alford-Sandman, 266-2666. (Will be held every Thursday).

* * *

PRIMITIVE ART AT MASSART

Perhaps one of the finest exhibitions ever installed at the College is being shown this week through October 5, at the Thompson Gallery in the Longwood Building. Hours 9 - 5PM, Monday through Friday. You are urged to attend. The collection is owned by Russ Doucette, Dean of undergraduate studies. Betty Cataldo, Jan Doucette and Lowry Burgess have contributed several pieces. Russ has this to say about the collection:

"This is a very personal collection acquired not as an economic investment, but because it appeared to reflect the culture of the areas and is useful in proselytizing to Western people to give them an understanding of so-called "Primitive" peoples. This mession of mine has resulted in two courses I teach at the Massachusetts College of Art: Exotic Art, which deals with Oceanic Art, and the Arts of Ancient Americas, which includes the Eskimo, North American Indians and the Central and South American Precolumbian peoples. I have avoided the term Primitive Art because of the discriminatory implications of that title.

The collection began while I served in Douglas MacArthur's South West Pacific headquarters during World War II. My fascination with this art and people has continued to accelerate ever since. This art like all art reflects the climate of its time and the nature of its people. Thus, it is necessary to understand its anthropological, as well as its aesthetic background. The artists in these areas intertwine the societal values and mores with this work more than we do. To understand the Art, one must study many implications such as initiation ceremonies, fertility rites, relations with Ancestors and Spirits, the effects of acculturation and even the Cargo Cults. We must look at why cannibalism, head-

hunting and human sacrifice existed. If these concepts seem somewhat bizarre, we must question ourselves as to whether we are really beyond them in our civilization. By doing this, we understand ourselves better and as a bonus find ourselves with a new appreciation of a wonderful and exciting art form.

The collection would never be considered a distinguished one. It represents enthusiastic effort by a travelling professor of very modest means collecting what he deemed significant. Time has made some of it precious; some of it may be merely illustrative. A small part of it has been made from impressions from old molds and the like, but it all comes from the hands of natives indigenous in the areas.

* * *

ADAPTIVE ENVIRONMENTS (1st floor Overland) has completed its first year of operation It is a special project of the Bureau of Education for the Handicapped housed at MassArt in cooperation with the Arts & Human Services Project.

Adaptive Environments has two major goals: 1. to demonstrate the importance of well-planned environments that work for everyone, regardless of handicaps; and, 2. to demonstrate design training models for teachers, clinicians and parents of children with severe special needs and for design professionals and students.

To meet these goals, Adaptive Environments:

* Opened a public ADAPTIVE ENVIRONMENTS CENTER which houses a Library and Tool Workshop offering free design and technical assistance. A unique collection of books, slides, patterns for making things, articles, and newsletters on design for people with handicaps is located in the Library.
* Sponsors an expanding Resource Team of design professionals, students, project graduates and clients to help respond to the growing number of requests for design assistance. People and organizations needing design assistance can call Adaptive Environments for a referral to a qualified designer.
* Offers workshop space for designing and building.
* Offers two graduate level courses in Adapting Environments for teachers, parents, clinicians, and designers.
* Sponsors an annual INSTITUTE ON ADAPTIVE ENVIRONMENTS, a three day working conference held each spring with seminars and workshops on such topics as Adaptive Classroom Design, Playground Adaptations, Community Residence Planning, 504/ Issues of Accessibility, and In-Service Training Models for Educators and Designers.
* Recommends cost-effective curricula for graduate, undergraduate, and on-the-job training that are based on evaluation of its multi-faceted training models.

* * *

BE A SPORT AND JOIN THE TEAM! Yoga Tryouts - for the 1979-1980 season. Wanted: a body and a pscyh that is in tune with reality and cosmic forces. If you are someone who can fall into a spit or lotus position at anytime see Coach Ron "Woody" Hayes. Leave name in faculty mailbox.

WHO'S DOING WHAT?

Roy Brown of the Critical Studies Dept. is one of several artists whose work is being exhibited at the 281 Galley, a new gallery opening at 281 Newbury Street. Mr. Brown has watercolors and drawings in the show.

Lila Chalpin has just been notified that her poem, Lament of a Fisherman's Wife, which appeared in Dark Horse, Spring, 1979 will be included in The Anthology of Magazine Verse and Yearbook of American Poetry for 1979